



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

# IMPRESSIONS OF A RETURNED WANDERER

BY ROSSITER HOWARD

**A**UTUMN and an early morning sun had made of New York Harbor a sea of hazy, colorful light. Above the mist there shot into the air the towers of a city of mother-of-pearl. Just nine years earlier I had sailed out of this harbor, and now I came on deck with an eager interest to see how my country looked after my eyes had lost some of their American habitude, and to mark changes that may have come too gradually to have been mentioned by friends at home.

I remembered New York as somewhat dingy, of a general mud color, having many tall buildings, some of them fine, but most beautiful after nightfall when the great mass was simplified by shadow and a-twinkle with a thousand lighted windows. On returning I found a city that would have given inspiration to a Veronese. Indeed, it is in many respects not unlike Venice in Veronese's time—filled with wealth and luxury from its unmatched commerce, recently come into the consciousness of its glory, clothed in rich materials brought from the ends of the earth. If merchants of Venice decorated their warehouse with frescoes by Titian and Giorgione, a New York burgher has raised a tower that would have made the Venetians envious. I saw it that morning in Tyrian purple and gold.

This change in color is no matter of the imagination, for in New York, as in other cities I have visited, the large use of light brick and of terra cotta that approaches white has cleared away the old dingy look of our business quarters. A mist against the old, dark colors looked comparatively dirty, but against these light colors it is opalescent; so our architects are making not only the buildings but the very air of our cities more cheerful.

Yet the most charming thing I find is not new, but old; the old-fashioned home with its unwalled lawn and great trees is peculiarly our own. There are plenty of new examples on the same generous lines, but in the ideal we have hardly improved on our grandfathers.

Indeed, we seem hardly to have attempted improvement, for the most prominent factor in our modern houses is reminiscence, both of the past and of Europe. Colonial houses and Georgian mansions stand shoulder to shoulder with French and Italian villas. Within are furnishings of nineteenth-century mixture, or else "period" furniture, some of it old, but most of it excellently copied in Grand Rapids. There is an astonishing lack of modern design. The furniture-makers seem to think that the people are so cultured that they will not buy anything which has not been approved by the books on art history, or so ignorant that they can be cajoled by the word "fashion" pronounced by the furniture barons. Only the deep, soft lounge, backed against the library table and facing the hearth is newly significant of independence in American culture. Leisure and contentment are new to us, and this expression of them is American.

Another hopeful sign is an occasional revolt against the unfortunate appearance of the ordinary American town—familiar enough, but painfully striking after a few years of relief from it—thousands of wood-boxes of houses, each set just far enough from the other to give your vision a new jolt every time it strikes one in its effort to get down the street, the same succession of ill-proportioned banalities scattered out into the country, breaking up the landscape like the pegs in a game of crokinole, never sitting down with any suggestion of comfort, but always standing, as though they did not expect to stay very long. Oh, for a French or Italian village that looks as if it had cropped out of the landscape when the hills were formed and will hold open its hospitable doors as long as the earth remains! Yet, better than looking abroad for relief is to find it at home. In a few of our towns I find new, low-lined cottages, often of permanent material, harmonious with the landscape and with each other, and suggestive of a quiet mind.



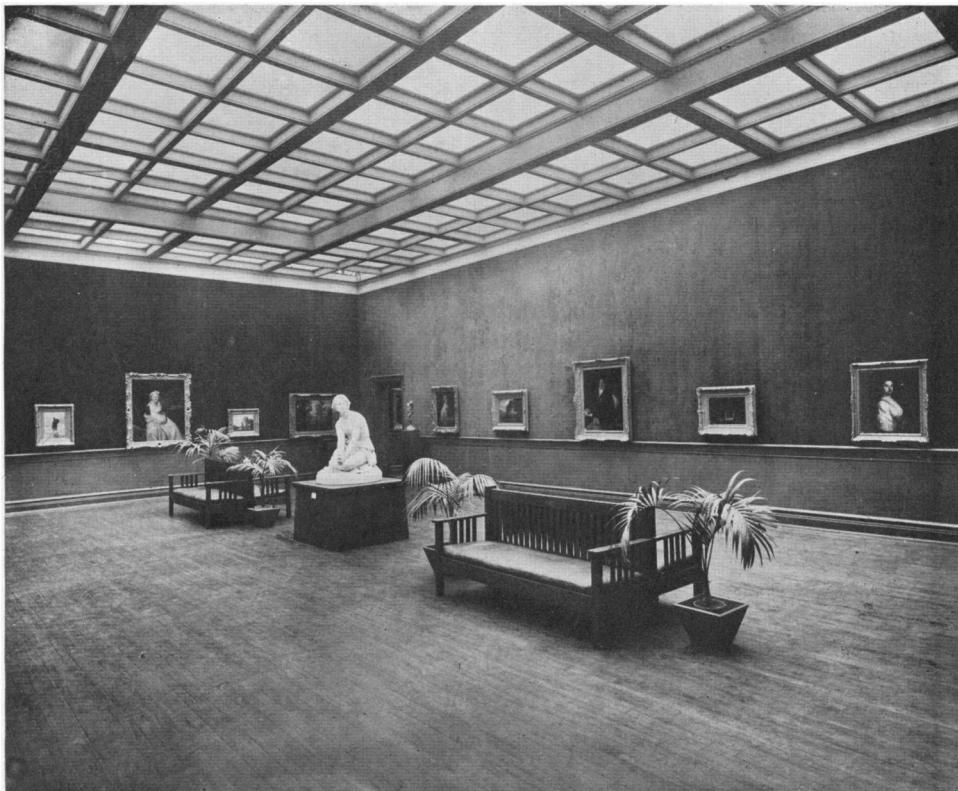
WOOLWORTH BUILDING, NEW YORK  
COURTESY OF ATLANTIC TERRA COTTA COMPANY

CASS GILBERT, ARCHITECT

So I find our country renewing its love of beauty, which it had lost for a hundred years; and art gaining the advantages and the dangers of official, commercial, and popular recognition. Art museums are being founded everywhere. Some of the older ones have grown into world-wide importance, and into this distinguished company step some débütantes of astonishing beauty, with no unlovely jewels from devotees of more ambition than taste. I find art associations, art clubs, and art departments of clubs in every town; art commissions and art committees in all sorts of connections. Yet too often it happens that these units are wasteful of effort through failure to pull together. Even in cities and States where the organizations have

been federated, there is sometimes increased complication rather than coordination, the federation merely becoming one more club to have meetings and committees and parliamentary law and all the other paraphernalia that come to exist for themselves. In some instances, however, I have found great efficiency in obtaining material results; and in at least one case, the most important result of all—companionship in the immediate delight in art. As a sure corollary I found the houses and gardens in that state the most beautiful.

Zeal for an art movement is sometimes like a cry from the wilderness. There is thirst but no water. Pictures are expensive and the rich men of the town are Philistines. But books may be had,



THE HACKLEY GALLERY, MUSKEGON, MICHIGAN. PERMANENT COLLECTION COMPRISING PAINTINGS BY ISRAELS, RAEBURN, COROT, BLAKELOCK, GAINSBOROUGH, JACQUE, GOYA, DIAZ, AND HOGARTH

and to books the new club turns. The result is a good deal like reading a cook book instead of eating the dinner. There is plenty of information about art but no art. This lack is being met in large measure by the traveling exhibitions being sent out by the American Federation of Arts and other organizations. But the club members approach the pictures with too much information about the painters and too little experience of beauty. Most people seem to come armed with a foot-rule to see if a picture measures correctly with nature, if perchance it ought to be enjoyed; and of course any chance of aesthetic pleasure vanishes in the measurement.

The exhibitions themselves, both the traveling ones and the periodic exhibitions of the great cities, have many fine works; and I have been impressed with the big, frank spirit of American painting. Yet

there is a quality in the average work that savors of the public's foot-rule—a matter-of-fact representation of objects, whether of landscape or figure. In some of the art academies I have thought that I found some reason for it in the painful analysis of the shapes and values of lights and shadows. I have seen one class drawing from a model with a torso like that of Michael Angelo's "Dawn," and the drawings in the making looked like a map of the counties of New Jersey. It seems as if it must be in spite of this kind of teaching that some of our great painters have retained their aesthetic sense, or that they gained their inspiration abroad. It is surely not that we need less technical training, but perhaps different; for the little technique of a young would-be impressionist may be as dry as a school grammar, while the vast knowledge of a Michael Angelo flows like an

Italian melody. But American nineteenth-century science has cut the world into atoms in order to put it together again like an automobile, expecting to find life therein; and to succeed in the face of such science, beauty must be fired by real genius.

America has a share of such genius, and this age will be known in history as a sort of national renaissance. There is danger in smug satisfaction in what we

have accomplished; there is danger in the ostentation of false taste and false art that must germinate when a nation suddenly becomes conscious of her great surplus resources and wishes to clothe herself like her ancient aristocratic neighbors; but we are no more commercial than was Venice in the days of Titian and Giorgione, and the nation's abounding vitality is finding a noble expression in her arts.

## ART EDUCATION

### A BRIEF STATISTICAL SURVEY MADE BY THE AMERICAN FEDERATION OF ARTS

This brief statistical survey of Art Education in America was made by the American Federation of Arts with the object of arousing interest and focusing inquiry at the time of its Sixth Annual Convention held in Washington, D. C., on May 12, 13 and 14. It is published here with the same purpose in the hope of inducing an even wider discussion of the subject.

THE EDITOR

#### PROFESSIONAL ART EDUCATION

In the *American Art Annual*, Volume X, published in 1913, there were listed 3,767 painters, sculptors and illustrators. This list showed an increase of 1,202 names within a period of four years, and comprised merely the members of art societies and others who had contributed within the year to current exhibitions.

According to a more recent report prepared by Miss Florence N. Levy, Editor of the *Art Annual* for the Bureau of Education, it appears that there are at the present time 109 schools of Academic Art in the United States with a total enrollment of 6,252 students. This only comprehends those schools in which the students are primarily trained to become painters, sculptors and illustrators.

From statistics furnished by the Directors of some of these schools, it is found that about 1 per cent of those who receive this professional training become professional artists and that the remaining 99 per cent either drift *without special training* into the industrial and commercial arts, or entirely abandon the pursuit of the profession.

Of the 1 per cent naturally but a small number attain distinction. Whether or not this percentage is greater or less than in other professions may well be considered.

#### THE PUBLIC SCHOOLS

In a Bulletin on the Present Status of Drawing and Art in the Elementary and Secondary Schools in the United States, prepared by Royal Bailey Farnum, State Specialist in Drawing and Handwork, Albany, N. Y., and published by the United States Bureau of Education, it is stated that at present drawing is taught in the public high schools in every State in the Union and in the elementary schools in every State except Delaware, but that it is not in every instance a required course.

Massachusetts made drawing a common study in its public schools in 1870, New York followed in 1875, and California in 1880. Up to 1890 or perhaps later, the teaching of drawing in the public schools was chiefly technical and with the general object of developing talent. More recently the viewpoint has been radically changed, and in most instances it is now taught principally with the object of increasing appreciation.

A general improvement in taste and increased interest in art manifested by a demand for exhibitions, books on art and lectures and the increased establishment of art museums throughout the country, is thought to be in part attributable to the training given in the public schools.